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GALLERIES EXHIBITING THE WORK
OF PENNSYLVANIA GERMAN CRAFTSMEN

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

OCTOBER, 1934
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CONTEMPORARY AMERICAN INDUSTRIAL ART, 1934

The Museum's exhibition of contemporary American industrial art—the thirteenth in the series—will open November 6, a private view for Members of the Museum being held on November 5. Collaborating designers and manufacturers to date number over 200, all in the field of home furnishings.

The exhibition will consist of industrial products, which will be assembled to form group arrangements in the gallery, the groups themselves brought together to constitute three major units, thus giving the

impression of three smaller galleries within the single hall generally reserved for special exhibitions. Twenty architectural and industrial designers have accepted responsibility for the design of the groups and larger gallery divisions.

About half these groups will take the form of room schemes, this being admittedly a very convenient vehicle for display and one of particular interest to the public. There will be included three dining-room, two living-room, and two bedroom schemes, as well as other arrangements suggesting a music room, a dressing room, a living porch, and a designer's office and studio. Some of these will be connected in logical house or apartment sequence. The point should be stressed, however, that the primary purpose of this exhibition is not to show examples of interior decoration as such.

The task of bringing together the collection has been beset by various difficulties growing out of present economic distress. In view of business conditions, the fine spirit of coöperation shown by so many manufacturers and designers is notable and highly encouraging as showing the steadily increasing interest in contemporary design.

The requirements have been more stringent perhaps than in any previous exhibition, for we have prescribed that all objects entered be shown for the first time in our gallery and also that they be representative of quantity processes. Thus the majority will have been made expressly for this exhibition; a few will be first samples for quantity manufacture though the specific object shown will have been designed and made by craftsmen; the rest will be regular production or catalogue pieces normally scheduled to be offered the public on or after our opening date. The whole collection will present a clear reflection of current conditions in design as well as in technique, and will show beyond question the deep seriousness with which modern design has been considered by large industries, even though at this time in our economic history they have no margin to finance experiments in design and must chart their course only along proven lanes, where seamanship rather than the explorer's enthusiasm is the first consideration.

RICHARD F. BACH.

THE DE FOREST COLLECTION OF WORK BY PENNSYLVANIA GERMAN CRAFTSMEN

Representative of the important cultural contribution made by German settlers in Pennsylvania to the American background is the comprehensive collection of decorative art that has come to the Museum as the

(as they were called on the ship lists) from the territory bordering the Rhine from Strasbourg to Mainz swept over the southeastern portion of the province of Pennsylvania. The number of political and religious refugees who braved the uncertainties and tedium of long months of travel was augmented as time went on by kinsfolk eager to share the new-found liberty and the fer-



FIG. 1. GALLERY SHOWING PENNSYLVANIA GERMAN WORK

generous gift of Mrs. Robert W. de Forest. The collection includes furniture, pottery, metalwork, textiles, and colored drawings, and brings to the American Wing an artistic expression unlike any hitherto shown in our galleries. The distinction of these arts and crafts lies in the strong sense of design possessed by the Pennsylvania German pioneers, who, aided by a lively imagination and a love of robust color, evolved their own vernacular for self-expression.

Although the first immigrants from the Rhine Valley had settled in Germantown in 1683, the following century was well advanced before the full tide of Mennonites from Zurich and Berne and the Palatines

tile lands reported by their predecessors. Swedes and Huguenots were also among the newcomers, but their identity was soon obscured by the preponderance of their German neighbors.

Perhaps nowhere else in America have European customs been so faithfully perpetuated as among the Pennsylvania Germans. Held together by a common language, a love of the soil, and deeply rooted traditions, the pioneers had a bond no less strong in the harsh restrictions of their religion, whether Lutheran, Mennonite, Amish, or Dunker, which decreed a simplicity of dress and pastime and discouraged the devices of fashion and progress.

To this day, particularly on Sunday, the horse-drawn covered buggies of bearded and somber-clad young Amish, each with his wife and the inevitable baby, are seen on the roads winding through the burgeoning farmlands of Lancaster County. About the farmstead dooryards linger shy children, the frequent purple of their Sunday dress bringing to mind the old-time religious signifi-

isolated farm and distant township; house raisings, husking bees, and sleighing parties offered further relaxation from the routine of daily toil. A heartiness in the enjoyment of the common things of life was the endowment of these hardy pioneers and their offspring; the homely words of wisdom and humor inscribed phonetically in Rhineland dialect upon earthenware and iron, the gayly



FIG. 2. TEXT IN FRACTUR

cance of that color. No buttons are permitted to displace the purely utilitarian hook and eye, nor does the turn of fashion encroach upon the sedate garb of a century ago. Rarely can a telephone be found in their commodious stone houses, or a power-driven machine upon their prosperous acres.

To the Pennsylvania German farmer contentment came with the rewards gained from rich soil shrewdly husbanded. In a country of green fields, great barns, and well-stocked larders, life was uneventful and complacent. Births, marriages, and deaths served to gather the settlers from

colored illuminations for wall and Bible, and the robust, comely furniture of walnut, oak, and yellow pine are a fitting record of their existence.

Sentiment, love of nature, and symbolism provide the key to the exuberant decoration lavished upon dower chest and bandbox, pie plate and birth certificate, fireback and sampler—indeed nothing was so trivial as to be scorned by woodcarver, painter, iron caster, or potter. The vocabulary of the artist was drawn principally from nature, flowers, animals, and human figures finding an infinite variety of treatment at the hands of the German craftsman. The fuchsia and

the pomegranate are frequently represented, but the most popular floral motive is the tulip, a plant brought into Germany from the Near East in 1550 by a Swiss botanist. There its vogue culminated in the "tulip madness" that spread to Holland in the seventeenth century. Dear to the hearts of the Pennsylvania Germans because of its flamboyant gayety, the tulip on slipware, needlework, and furniture seems but a nostalgic remembrance of the flower grow-

and clay, carved in wood, or painted in many colors, acknowledge the debt of the pioneer to his daily companions.

The overcrowded ships on which the settlers crossed the seas afforded no means of transporting household goods except perhaps small trinket boxes and personal mementoes. But with the first struggle for existence safely past, visions of cherished possessions abandoned in the mother country soon were translated into a tangible

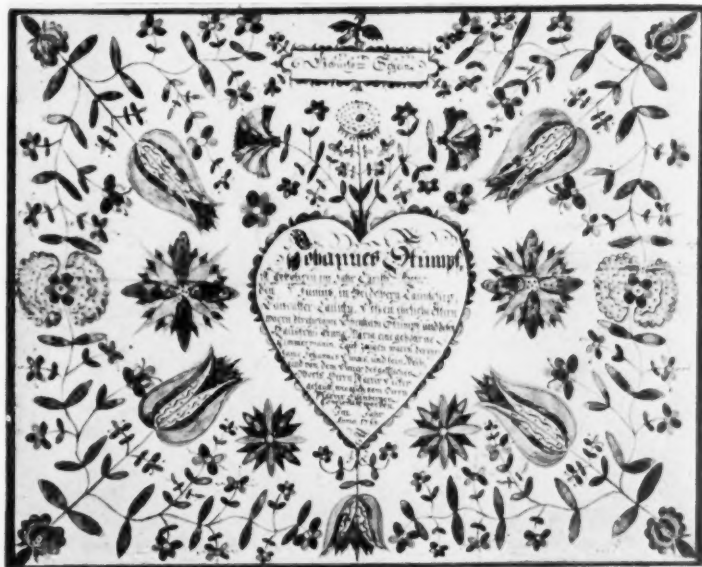


FIG. 3. BIRTH CERTIFICATE IN FRaktur
DATED 1788

ing in far-away garden and dooryard; set formally in threes it is thought to represent the Trinity. The heart, carved in chair cresting, pierced in iron trivet, molded on fireback, and depicted on chest and birth certificate, is a universal token of love. The unicorn and the peacock are survivals of remote traditions; the former was considered as in mediaeval times to be the symbol of maidenhood, the latter, though a barnyard fowl and respected as a weather prophet, stood as in ages past for the Resurrection. Specially favored, too, was the eagle as the Bird of Freedom, while the turtledove was used to convey the sentiments of the heart and sometimes to symbolize the human spirit. Dogs and horses, modeled in chalk

form. Such pieces of furniture as the handsome sawbuck table with its crossed end-supports creating a cusped Gothic arch, the painted dower chests, and the open-shelved dresser in this collection remind us by startling resemblances that their ancestors still survive in Switzerland and Germany. The paneled, high-backed walnut chairs, the scroll-ended bench, and the trestle forms likewise proclaim a direct derivation from Rhineland furniture.¹

¹ R. T. H. Halsey has called attention to a painting, in Schloss Monbijou, of the Tobacco Club formed by Frederick I of Prussia in 1701 at his shooting lodge in Königs-Wusterhausen near Berlin. A photograph shows several members seated in comb-backed, rake-legged arm-chairs which are remarkably like the Pennsyl-

In each county in southeastern Pennsylvania where the Germans settled, certain distinctive features of design predominate. Upon the painted dower chest, that piece of furniture *de rigueur* in every household with a marriageable daughter, these differences may be readily observed. Berks County is represented by a pair of unicorns rampant, composed within an arched panel, among tulips and pomegranates (cf. fig. 6). Chests from Lehigh County are recognized by the geometric star recurrent on Pennsylvania barns, set there to ward off unfriendly



FIG. 4. PLATE WITH SGRAFFITO AND SLIP DECORATION

spirits from the cattle and to ensure prolific increase. Lancaster County chests display in sunken arches parrot-like birds and the familiar tulip and fuchsia drawn with a peculiar delicacy. Dauphin County chests are distinguished by two square panels, filled by a vase and flowers; in the example here the name of the decorator, Christian Selzer, and the date, 1785, are inscribed upon the vase (fig. 5). Signatures are, however, rare on Pennsylvania German chests. In Montgomery County chests a geometric exactitude is evident in square panels of tulips and carnations, each detail being placed with the certainty of compass and vane Windsor chairs in their bow-shaped and eared combs, heavy rails, and saddle seats. It dates the chairs as prior to 1740, the year when the tobacco parties were abandoned by Frederick the Great, and indicates the origin of the Pennsylvania Windsor chair.

measure. These chests, made of pine and poplar, are fitted with spring locks and wrought strap hinges, and display in their decoration practised draughtsmanship and a knowing use of pigments.

The art of the potter (cf. fig. 4) flourished equally with that of the maker of furniture and the painter of dower chests, and like them followed the techniques employed in the Rhine Valley. Slipware was made by trickling with a quill cream-colored liquid clay, or slip, on plates and jars of red earthenware. Sgraffito ware was produced by applying a light-colored slip to the clay surface when damp, then scratching in the design with a sharp tool, exposing the dark body beneath. Finally a glaze of red lead covered the pattern and often a rich green was added to the design by the use of oxide of lead. Pie plates destined to contain the succulent meat and fruit pies found on every well-provided Pennsylvania German table are most frequently seen; those with elaborate designs were presentation pieces and bear few marks of wear. Several potters have signed and dated their work. Samuel Troxel of Montgomery County inscribed on the border surrounding a spread eagle the legend, ". . . Happy is the one that is not married." David Spinner of Bucks County, son of a Zurich potter, has drawn in sgraffito a galloping charger whose rider represents Washington. Johannes Neesz of Montgomery County added in slip upon the border of a plate the motto, "Luck and misfortune is every morning our breakfast"; his son made a brown slipware sugar bowl with an open-work lid. One of the few potters to use a mark was Jacob Scholl, whose covered jar incised with fuchsia blossoms bears his scrolled trade-mark upon its base. A large deep meat dish, decorated by Samuel Paul in 1798 by what at first appears to be a double, Prussian-like bird, but in reality is a pair of doves conjoined to make a heart, signifying love and union, bears the Pennsylvania German inscription, "The plate is made of earth; when it breaks the potter laughs, therefore take care of it."

A corner cupboard is filled with "Gaudy Dutch" Staffordshire pottery, appropriately named because of its cobalt and scarlet pomegranate flowers brushed freely over a

white ground, and with pieces of spatter ware, sponged with background colors of pink, blue, or green and painted with peacocks and tulips. Through its obvious charm this imported ware supplanted to some degree the somber-hued native earthenware.

tion of manuscripts. One style of gothic letters used in the manuscripts appears in a sixteenth-century printing type called Fraktur. The colorful Pennsylvania documents (cf. figs. 2, 3) commemorate chiefly the events of birth, baptism, marriage, and



FIG. 5. DOWER CHEST, DAUPHIN COUNTY
SIGNED BY CHRISTIAN SELZER AND DATED 1785



FIG. 6. DOWER CHEST, BERKS COUNTY
DATED 1784

Fraktur, or the art of illuminated writing, was taught in the schools and practised throughout the Pennsylvania countryside by itinerant penmen, as it had been in Germany for centuries. The roots of fraktur go back to the Middle Ages, before the invention of printing had displaced the illumina-

death, although valentines, book markers, and "samplers" are not lacking. In a certificate from Lebanon County the principles of rhythm, balance, and progression were followed with precision and skill; sea horses and mermaids are combined strangely with parrots and floriated vines to enframe an

inscription in gothic letters announcing the birth in 1782 of Johannes Scheffer "of lawfully wedded parents." The Pennsylvania German sects whose faith did not embrace infant baptism used no *Taufschein*.

To display the de Forest Collection two new galleries (L 5, L 5A; figs. 1, 7, 8, and the cover) have been created at the entrance to the American Wing on the second floor. In

charge on the river bank, and trees and mountains in the distance; wayside pilgrim crosses are scattered on the hillside and in the valley. The fireback in this room came from the earliest of the many iron forges in Pennsylvania, the Colebrookdale Furnace, established in Berks County in 1720.

The windows here are curtained with old purple and white "furniture check," a linen



FIG. 7. ROOM FROM LANCASTER COUNTY

one a room from a house built in 1761 in the foothills of the Welsh Mountains near Morgantown, Lancaster County, provides a typical Pennsylvania background (figs. 7, 8). A paneled chimney breast and cupboard occupy opposite corners; a chair rail and baseboard break the plastered walls on the remaining sides, but, characteristically, the heavy cornice is not carried around the room. On the paneling the original blue paint has been recaptured by removing subsequent surface additions; inside the cupboard a clear vermilion is once more exposed. On the panel above the fireplace is painted a river scene with boats under sail, an iron furnace pouring out its molten

fabric that was often advertised for sale in Pennsylvania journals throughout the eighteenth century and that was also a favored material for bedcover and curtains in many Rhine Valley homes.

A flintlock hunting rifle, with maple stock and brass patch box, is fixed upon the chimney breast. Guns of this type, although made in Pennsylvania, were known as "Kentucky" rifles because they served Daniel Boone and his intrepid companions when they penetrated the territory west of the Cumberland Mountains. Such rifles had played an important part in winning the American Revolution, for in the hands of the companies of riflemen from Pennsyl-

A COLOSSAL DIPYLON VASE

An early Athenian grave monument of considerable interest is exhibited this month in the Room of Recent Accessions. It is a colossal terracotta krater (fig. 3)¹ of the Athenian geometric, or so-called Dipylon, style, dating from the ninth to the eighth

vania, Maryland, and Virginia dispatched to Boston at the outbreak of the war, they wrought great havoc among the British. Surviving examples with carved stocks of curly maple are embellished with inlays of brass, silver, and ivory, and are stamped with the names of their proud makers, Peter Brong, Frederick Tell, and others. The cen-



FIG. 8. VIEW OF ROOM FROM LANCASTER COUNTY
SHOWING FIREPLACE

ter of the industry was at Lancaster.

In the adjoining gallery (fig. 1) a paneled door from Lebanon County is distinctive of its provenience. Each of the four fielded panels has an additional thin surface; their upper corners are cut away in a convex quarter circle at the top, and in a concave quarter circle below. Although this treatment of paneling is unknown in Colonial woodwork beyond the confines of the Pennsylvania German area, many examples of it may still be seen in southern Germany.²

JOSEPH DOWNS.

² Alexander Schöpp, *Alte deutsche Bauernstuben*, pls. 33-40. Elberfeld, 1924.

century B.C., probably the early eighth. That is, it is a monument from the "dark ages" of Greece, a period of unrest and colonization, perhaps synchronous with the time when Homer wrote. These dark ages are gradually becoming more distinct as archaeology is slowly lifting the veil; and in this drama of reconstruction every important new discovery plays its part.

¹ Acc. no. 34.11.2. H. 39 in. (99 cm.); w. with handles 37 in. (94 cm.); diam. at lip about 3178 in. (81 cm.). The circumference measures almost 9 feet. It was broken in many pieces and has been put together with the missing parts restored in plaster (including one pair of handles and part of the other); some of the linear patterns have been restored, very little in the figured scenes.

As few of these colossal early vases have survived in any degree of completeness,² the discovery of a new example, in fair preservation, is in itself noteworthy. But of still greater interest is the decoration, which includes, besides the characteristic geometric designs and the familiar scenes of the laying out of the dead, two lively sea battles (figs. 1, 2). They will rank among the most spirited representations of this kind known³; for though primitive in style they convey a

by rows of marching warriors armed with shield, sword, and spears. Parts are missing, but enough remains to make clear the chief incidents. The ships are long and narrow, with hornlike uprights⁴ at stern and bow, a half deck at each end, and a ram at the bow; that is, they are battleships, not merchant vessels. One is evidently beached (fig. 1), for there is no helmsman at the rudder; on the "deck" two men fight with swords; another is throwing a spear; a fourth is



FIG. 1. FIGHT ON A BEACHED SHIP. DETAIL OF GEOMETRIC VASE

singularly vivid impression of a hand-to-hand fight. Since they constitute the chief interest of the decorations and are also historically significant let us examine them in detail.

Both scenes are placed on the lower tier of the vase, not contiguously, but separated

shooting an arrow at an opponent who is walking up the ram about to throw a pike with his right hand, while with his left he snatches still another pike from a group of four stuck in the bow. In the missing central portion were doubtless more contestants. There are no men rowing, presuma-



FIG. 2. FIGHT AT SEA. DETAIL OF GEOMETRIC VASE

² Four are in the National Museum in Athens (C.C. 199, 200, 214, 215), two in the Louvre (A 516, 517), two in our Museum. Besides these reconstructed vases there are a number of fragments scattered in various museums. On geometric vases in general, cf. especially Poulsen, *Die Dipylongräber und die Dipylonvasen* (1905), and Schweitzer, *Athenische Mitteilungen*, vol. XLIII (1918), pp. 1 ff.

³ The literature on geometric ships is extensive; cf. especially Pernice, *Athenische Mitteilungen*, vol. XVII (1892), pp. 285 ff.; Torr, *Revue archéologique*, vol. XXV (1894), pp. 14 ff., and *Ancient Ships*, passim; Köster, *Das antike Seewesen*, pp. 84 ff.; Tarn, *Journal of Hellenic Studies*, vol. XXV (1905), pp. 137 ff., 204 ff., and *The Mariner's Mirror*, vol. XIX (1933), pp. 52 ff.

bly because they are all fighting; for, as Thucydides (I.10.4) specifically informs us, in early times "all on board were at once rowers and fighting men." A bird sits on the stern.

⁴ That is, the ship is *ὀρθοκρηίζουσα*, like the Homeric ships; cf. *Iliad* XVIII.3, XIX.344.

⁵ On the controversy regarding decks in geometric ships, cf. the references given above. That some kind of upper deck existed is again shown by our representations; so when Thucydides speaks (I.10.4) of the early Greeks as "not having boats with decks" (*οὐδὲ τὰ πλοῖα...κατὰ γὰρ κατὰ ἔχοντες*), he must mean, as he explains later (I.14.3), decks covering the entire vessel (*ὁπῶ ἐχόν διὰ πάσης καταστρώματα*).

The second ship (fig. 2) is at sea with spread sail; a helmsman is stationed at the rudder; two men fight with drawn swords (similar to the pair on the other boat); a soldier with shield and spears (who helps us to reconstruct the slight remains of such a warrior on the other ship) has downed his opponent, whose shield has fallen; in front of the mast a man is seated, either wounded

that lay at hand upon the ships for sea-fighting, jointed pikes, shod at the tip with bronze." No representations hitherto had shown them actually in use. And the protruding rods at the stern are evidently the ends of the horizontal beams (again as Pernice⁸ surmised), for they are here clearly continuous with them.

On the upper part of the vase on each



FIG. 3. COLOSSAL FUNERARY VASE
ATHENIAN GEOMETRIC (DIPYLON) WARE

or attending to the sail. On the fore part are remains of three warriors. Again there are no rowers, and again there is a bird on the stern.

We learn from these pictures two interesting new facts. The poles at the bow, which occur in several other representations, are, as Pernice⁶ thought, the pikes referred to by Homer⁷—"the long pikes

side is a central panel with a *prothesis* scene—the dead man laid out on his bier surrounded by mourners; near one handle is preserved a single mourner. The figured scenes and the geometric decorations are all painted in brownish black glaze on the buff clay.

We must imagine this colossal vase erected over a grave, an impressive and highly decorative memorial; a not un-

⁶ Op. cit., p. 301.

⁷ Iliad XV.389 ff. (trans. by A. T. Murray); cf. also 676 ff.

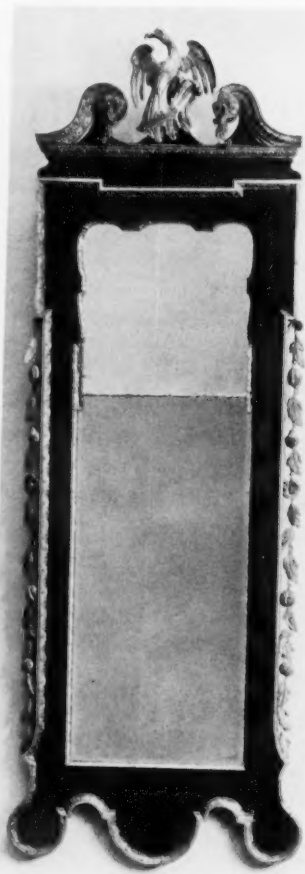
⁸ Op. cit., p. 302.

worthy precursor, in fact, of the funerary statues and reliefs which later commemorated the dead. It served at the same time as a receptacle for offerings⁹; for there is the usual hole in the floor of the bowl, to allow libations to reach the dead—in this case presumably the sea captain who lost his life in the fight portrayed.

The vase belongs to the developed period of Attic geometric art and represents its climax. Such magnificent vases, thrown on the wheel, fired in one piece, and elaborately decorated, are great feats in the craft of pottery. And they suggest some degree of civilization. This is indicated also by the representations of warships engaged in battle. Athens at this early period, contrary to prevalent conceptions, must already have been a state of some consequence. It is true that we do not know whether the ship scenes represent piratical attacks or regular sea battles in which an Athenian "navy" was engaged.¹⁰ But piracy in those days was as honorable a calling as in the Elizabethan age. And in either case these scenes point to the existence of formidable Athenian warships and show that

Athenian chieftains performed feats at sea which were commemorated at home in sumptuous memorials. We are learning more and more that the Athenian aristocracy which wielded the power during this early epoch did its share in the upbuilding of the greatness of Athens.

GISELA M. A. RICHTER.



LOOKING-GLASS, AMERICAN, MIDDLE
OF THE XVIII CENTURY

TWO LOOKING-GLASSES

Two handsome looking-glasses which have been on exhibition in the American Wing as loans for several years past have now become the property of the Museum by gift and by purchase.

One, acquired through the generosity of Mr. and Mrs. Luke Vincent Lockwood, is a horizontal overmantel mirror of the Queen Anne style, framed in walnut.¹ Surrounding the triple beveled glass is a foliate border modeled in gesso and gilded. At the sides scalloped wings provide a space for brass candle sconces to be fastened. In England and the Colonies, looking-glasses similar to this one were accommodated to the narrow panel above the fireplace that was the precursor of the mantel shelf.

The second looking-glass, distinguished by its unusual size, beauty of design, and able execution, is a recent purchase out of the Pulitzer Bequest.² The frame is fashioned of mahogany veneered upon pine and enlivened with

¹ Acc. no. 33.34. H. 16½ in., w. 53 in. Exhibited in the room from Almodington, Maryland (Gallery M 15).

² Acc. no. 33.142.2. H. 86½ in., w. 32½ in. Exhibited in the assembly room from Alexandria, Virginia (Gallery M 16). Illustrated above.

⁹ Cf. Poulsen, *op. cit.*, p. 19.

¹⁰ If the latter, these sea battles of "geometric" times would be previous to the battle between Corinth and Corcyra in the seventh century, which Thucydides (1.13.4) calls "the earliest sea fight of which we know." This would not be the first time that archaeological evidence has contradicted that of literature. We may also recall that at least in the time of Kylon (about 640 B.C.) we hear of Athenian naucreries (Herodotos V. 71), which suggest the existence of an Athenian navy.

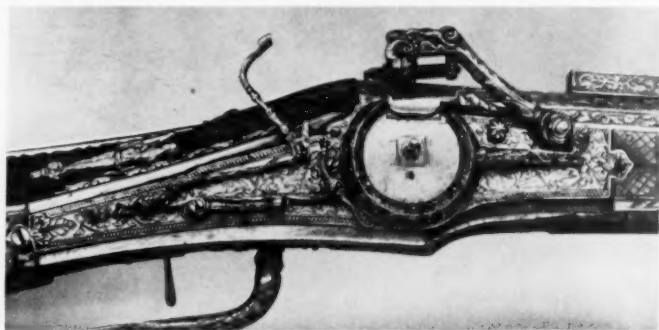
A HAPSBURG GUN

gilded gesso borders, pendants, and cresting.³ Its contour illustrates the fact that prior to 1750 the designers of furniture depended largely upon architectural motives: here the eared outline and scrolled pediment echo the elements that are incorporated in the near-by doorways. The rocaille carving of the finial, upon which perches a fabulous bird, half pheasant, half eagle, forecasts the approaching storm of asymmetry that was to overtake all decoration early in the third

There is a particular satisfaction in having in the Museum's armory an object which belonged to the Archduke Ferdinand of Tyrol (1529-1595), one of the greatest collectors of all time. His gun (fig. 1), a purchase shown this month in the Room of Recent Accessions, is a worthy addition to the impressive group of objects in the Department of Arms and Armor which is associ-



FIG. 1. HUNTING GUN OF ARCHDUKE FERDINAND OF TYROL

FIG. 2. COMBINATION MATCHLOCK AND WHEELLOCK
DETAIL OF THE HUNTING GUN OF ARCHDUKE FERDINAND

quarter of the eighteenth century.

Engravings of English designers were largely the fountainhead of the Colonial builders' inspiration. The book of Abraham Swan, so popular that it was reprinted in America,⁴ sets forth a variety of suggestions for "tabernacle" frames and overmantels. The pediments and eared architraves of these are often embellished with rocaille ornament in much the same manner as our looking-glass.

JOSEPH DOWNS.

³ It is often difficult to ascertain the provenance of looking-glass frames, even though American wood appears in their construction, owing to the fact that in Colonial days woods

ated with the Imperial House of Hapsburg.

It is not a military piece, but a weapon used entirely for sport. In the sixteenth century, when mercenaries had to furnish their own arms, military guns were crude, but the utmost care and skill were exercised to bring the sporting guns of princely houses to perfection. The gun has a lock-plate on which match- and wheellock mechanisms are combined (fig. 2). The matchlock persisted in use for more than two centuries

were exported to England and Holland in vast quantities.

⁴ The British Architect or Treasury of Staircases. London, 1745, 1750, and 1757. Philadelphia, 1765.

and was not infrequently combined, first with the wheellock and later with the flintlock. An outstanding example of a match and flint mechanism on the same lockplate is the musket of Louis XIV in the Musée de l'Armée in Paris (M.410). Early weapons did not always function when needed, hence this attempt to make doubly certain of success.

The intricate functional structure of our gunlock does credit to its maker, even when it is recalled that gunsmiths were often clockmakers and hence accustomed to making instruments of precision. It has ten movable pieces on the outside, seventeen on the inside, together with five pins, fourteen



FIG. 3. INSCRIPTION ON THE BARREL OF THE HUNTING GUN

screws, and three immovable pieces riveted on. A single trigger controls both wheellock and matchlock, the latter being released by a further pressure on the trigger after the wheellock has been released. The various elements are not merely practical, they are ornamental as well. They were made by a metalworker fascinated with his art. Even the pieces on the inside are etched. Incidentally, the lockplate on the outside is engraved, that is, cut with a graver, and not etched or bitten with acid. Most of the parts of the lock are exquisitely chiseled with a medley of chimerical figures, animals, foliage, and scrolls. The terminal of the match-cock spring release, chased as a dolphin, acts as a guard for the trigger safety. A beautifully modeled dragon, from which emanates a spring for controlling the trigger safety, prevents accidental tripping of the trigger release. The jaws of the doghead form a ram's head, its supporting arm chiseled with a faun, a dolphin, and acanthus leaves. The barrel has a smooth bore of 15 mm. caliber, with front and rear sights, and bears an unassigned mark, a brass

shield inclosing a frog, repeated, and above it the initials $\kappa \rho$.

The inclosing ring of the wheel housing is pivoted on one side only, its extension forming the spring of the doghead, a feature which appears to be Bavarian in origin. A comparative study of the four located combination matchlock-wheellock guns with related armorers' marks shows them all to be Bavarian in workmanship and three of them to have been made for Hapsburg princes. The first one, the gun which is the subject of this note, has definite historical associations, for on the top of the barrel (fig. 3) in a scroll supported by putti appears the inscription: *ERCZ HERZOG FERDINANDVS*. The second gun, which belonged to Don John of Austria (1545-1578), natural son of the Emperor Charles V, and is now in the Royal Armory in Madrid (K 14), has on its barrel the same mark and initials that appear on the archduke's gun. The lock of Don John's gun bears the mark of Nuremberg and of an unidentified locksmith—a shield inclosing a bird and the initials ρs . The third Hapsburg combination gun, the wheel cover of which represents a double-headed eagle, is in the Royal Armory in Stockholm (no. 1215).¹ It likewise bears on its barrel the mark of a shield inclosing a frog and the initials $\kappa \rho$, but differently disposed, that is, with the initials appearing within the shield. The lock is stamped with a shield inclosing a serpent surmounted by the initials $w \rho$, the mark of the Nuremberg gunsmith Wolf Danner. The fourth gun, in the Musée de l'Armée (M.387), has Danner's mark on the barrel.

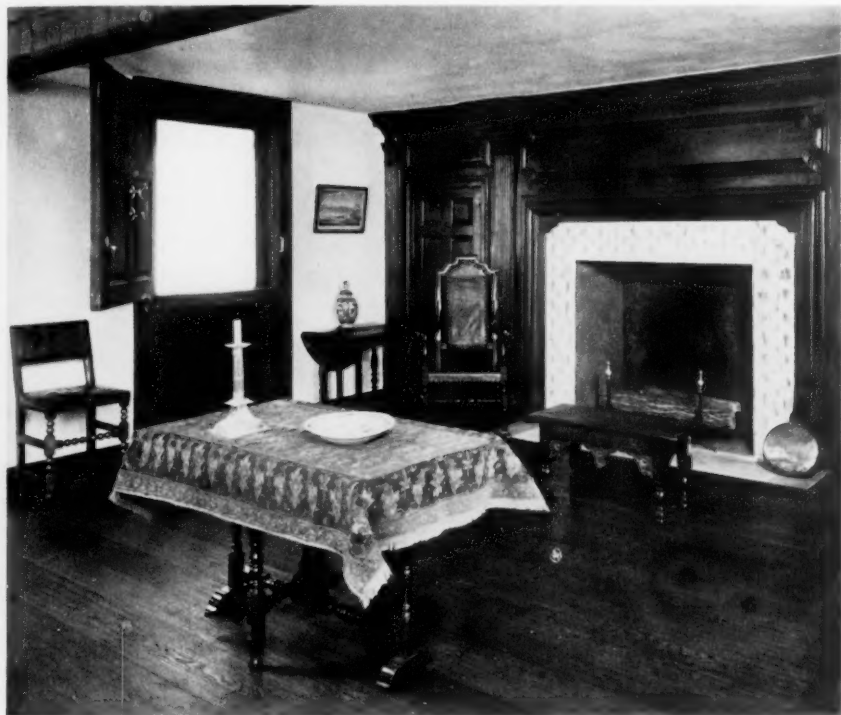
These four guns are definitely related and may well have a common origin. Don John's gun links the barrel maker $\kappa \rho$ with Bavaria, since its lock bears the Nuremberg mark. The Stockholm gun indicates that the barrel maker $\kappa \rho$ worked with or for Wolf Danner, who died in 1552 and whose known activities date from 1538. Wolf Danner brings us back to the Hapsburgs, for documents show that he worked for Charles V in 1543. Locks with a wheel-

¹ The writer wishes to thank M. Georges Paulhac of Paris for calling his attention to this important gun and for kindly sending a photograph of it.

NEW YORK STATE WOODWORK

housing spring were also a specialty of the Munich gunsmith Peter Pech, who made the harquebus and numerous pistols of the Emperor Charles V now in the Royal Armory at Madrid, as well as the double-barreled double wheellock pistol of the same emperor in this Museum (Gallery H 9, Case 66). It is possible that K P are the

Owing to the timely and generous gift from Mrs. Joseph Tuckerman Tower of a handsome exterior door, it has been possible to bring together for permanent installation in the American Wing (Gallery M 23) two valuable architectural details of New York



ALCOVE SHOWING NEW YORK STATE WOODWORK OF THE XVIII CENTURY

initials of a member of the Pech family, although this is pure conjecture. The idea of a Munich origin for the barrel of a gun whose lock is known to have been made in Nuremberg is not inconsistent with fact, for there are instances of guns with lock, stock, and barrel made in different cities. Both Munich and Nuremberg were centers of artistic metalwork, and since the archduke as a great patron would have been in touch with the most capable artists in each place our gun, or some of its elements, might have been made in either city.

STEPHEN V. GRANCAY.

State origin. This door and a paneled room-end acquired last year were both incorporated as backgrounds in Gallery D 6 during the recent loan exhibition of New York State furniture.

The door was taken some years ago from the house which belonged to the donor's ancestor, Dr. Stephen Thorn, at New Hackensack, Dutchess County. Although it dates from 1772, it is in the style of the earlier "Dutch" doors so characteristic of the Hudson Valley. It is in two sections and the exterior surface is divided into eight fielded panels, the topmost pair being

pierced by oval-shaped lights of green "ball-eye" glass, as the Colonial New York newspapers described it. As characteristic of the Hudson Valley as the door itself is the hardware: long wrought-iron strap hinges cross the diagonal boarding on the inside, while on the middle stile of the outside a bold S-shaped brass knocker surmounted by a tiny mortar and pestle proclaimed the doctor's profession.

The paneling, of stained gumwood, was removed from a stone house at High Falls, Ulster County, upon the occasion of recent renovations there. Although the date-stone in the south gable testifies that the dwelling was built in 1752, nothing is available of its history prior to 1801, when the property was acquired by Benjamin Hasbrouck. A prominent feature of this paneling is a wide fireplace outlined by a massive bolection molding and faced with a double row of

early blue and white Dutch tiles. Fluted pilasters flank the fire-opening and the narrow, horizontal overpanel; concaved moldings at the corners of the latter, as well as the scalloped board overlaying the tile-facing, mark a French contribution to Colonial design. Huguenots secured the New Paltz Patent in 1677 and established themselves in Ulster County several years before the heavy tides of immigration brought thousands of their faith to New York, following the Revocation of the Edict of Nantes. Subsequently the national identity of the French became obscured by the preponderance of their Dutch neighbors. It may be recalled that in 1626 a Huguenot, Peter Minuit, distinguished himself by negotiating the purchase of Manhattan from the Indians for sixty guilders' worth of merchandise.

JOSEPH DOWNS.

NOTES

THE EDUCATIONAL STAFF. With regret the Museum announces that Elise P. Carey retired from the Museum service May 1, 1934, because of ill health and that Anna Curtis Chandler found it necessary to resign her position, the resignation to take effect December 31, 1934, and upon her request leave of absence until that date was granted her. Mrs. Carey, a Museum Instructor for fifteen years, skillfully guided visitors in their adventures in the galleries, helping them to gain an intimate acquaintance with works of art. Miss Chandler came to the Museum in 1910 as an Assistant in the Library and in 1917 was transferred to the educational department. As an Instructor she worked with Elementary and Junior High School children and became a pioneer in interesting boys and girls in the Museum and its collections by means of stories written for this purpose, a method of instruction to which considerable attention has been given in educational and museum circles. Many young people of New York are grateful to her for the knowledge they have gained of the Metropolitan Museum.

THE EDUCATIONAL PROGRAM IN NOVEMBER. The program of educational work for the season of 1934-1935 began in October with the free gallery talks and courses for teachers. Outstanding among the activities beginning in November are the Saturday and Sunday lectures at four o'clock. These are given by members of the Museum curatorial staff and by outside lecturers who have made some contribution to knowledge or appreciation in their chosen fields. The Saturday lectures during the month will be given by Adriaan J. Barnouw of Columbia University, Marcel Aubert of the Louvre, George Rowley of Princeton University, and Gisela M. A. Richter of The Metropolitan Museum of Art. The Sunday lecturers will be C. O. Kienbusch, Past President of the Armor and Arms Club, Ernest C. Peixotto, mural painter, H. Van Buren Magonigle, architect, and R. T. H. Halsey, Trustee of the Museum.

The program for Members is of especial interest. In the series held on Fridays at 11 a.m., a group of four lectures on Egyptian art by Miss Freeman will begin on Novem-

ber 2, and a group on English furniture and decoration by Miss Bradish will start on November 30. The series on Oriental art by Miss Duncan and on the elements of design by Miss Cornell and Mrs. Thompson will continue through the month.

Two classes for the children of Members open Saturday, November 3, at 10:15 a.m. Those of high school age will have the opportunity of meeting with Miss Freeman to study the exceptionally rich mediaeval collections. For better understanding the study will be followed by the making of some object involving the use of a related medium or technique. For the younger children of Members story hours will be held as in former years. Mrs. Roswell F. Barratt (Hetty Marshall), formerly a member of the educational staff of the Museum, Miss Mary Gould Davis of the staff of the New York Public Library, and Miss Eleanor W. Foster of the Windward School will conduct the story hours and the gallery visits following them. The titles and dates for these are listed in the leaflet *Story Hours for Boys and Girls*.

GIFTS TO THE LIBRARY. The Library has recently received several books of outstanding interest. *Les Peintures rupestres schématiques de la péninsule ibérique*, by Abbé Henri Breuil, was presented by John D. Rockefeller, Jr. Published under the auspices of the Fondation Singer, Polignac, in 1933, the book is profusely illustrated in the text and has also many plates. The volume is divided into two parts, the first entitled

Au Nord du Tage, the second *Bassin du Guadiana*.

A copy of *Noted Porcelains of Successive Dynasties with Comments and Illustrations* by Hsiang Yüan-Pien, revised and annotated by Kuo Pao-Ch'ang and John C. Ferguson, was the gift of Dr. Ferguson. The text is in English and in Chinese. The illustrations include eighty-three reproductions of the porcelains, a portrait of Hsiang Yüan-Pien, and a picture of the ink palette he used in writing, with its box. The book was published in Peiping in 1931.

From George Blumenthal there were received two copies of *Notice sur les fragments de monuments anciens ayant servi à construire la salle de musique de l'hôtel du 15 boulevard de Montmorency à Paris*, published in Paris in 1930. This account is designed to preserve the memory of the sources of the stones used in the construction of the room. It is illustrated with interior and exterior views as well as details.

The *Fine Book*, a Symposium, Being Diverse Essays and Articles by T. J. Cobden-Sanderson, Henri Focillon, Porter Garnett, Eric Gill, Frederic W. Goudy, Hans Mardersteig, William Morris, Lewis Mumford, Carl Purington Rollins, Daniel Berkeley Updike, Paul Valéry, was given to the Library by its editor, Porter Garnett. The volume was conceived and planned as a project to acquaint students of typography, through actual practice, with the technique of book planning and book printing on the hand press. It was published in Pittsburgh in the current year. W. C.

LIST OF ACCESSIONS AND LOANS

BY DEPARTMENTS

JULY 6 TO SEPTEMBER 5, 1934

FAR EASTERN

Textiles, Chinese, *Purchase* (1).

RENAISSANCE AND MODERN

Glass, French, *Purchases* (3).

Metalwork, French, Swedish, *Purchases* (4);
Loan of Mrs. M. S. Ingalls (1).

AMERICAN WING

Metalwork, *Loan of Anonymous Lender* (2).

Woodwork and Furniture, *Loan of Mrs. Thomas Wilson Lloyd* (1).

PAINTINGS

Miniatures and Manuscripts, American, *Loan of Bryson Burroughs* (1).

MUSEUM EVENTS

OCTOBER 15 TO NOVEMBER 11, 1934

FOR THE PUBLIC

| OCTOBER | | | | |
|----------|---|--------------|------------|--|
| 16 | Elements of Design: Pattern. Miss Cornell | Classroom K | 11 a.m. | |
| | The Oriental Collection. Miss Duncan | Galleries | 11 a.m. | |
| | Motion Pictures (Yale Film) | Lecture Hall | 2:30 p.m. | |
| | Radio Talk. Mr. Elliott | Station WNYC | 3:15 p.m. | |
| | Elements of Color. Miss Cornell | Classroom K | 4 p.m. | |
| | Egyptian Daily Life. Miss Miller | Galleries | 4 p.m. | |
| 17 | Distinction in Chinese Porcelain. Miss Duncan | Galleries | 11 a.m. | |
| | The American Wing. Miss Bradish | Galleries | 2 p.m. | |
| 18 | The Egyptian Collection. Miss Freeman | Galleries | 11 a.m. | |
| | Italian Baroque Art. Mrs. Fansler | Galleries | 2 p.m. | |
| | Motion Pictures (Museum Films) | Lecture Hall | 2:30 p.m. | |
| 20 | Radio Talk. Mr. Elliott | Station WOR | 12:15 p.m. | |
| | Story Hour. Mrs. Roswell F. Barratt | Lecture Hall | 1:45 p.m. | |
| | Oriental Rugs. Miss Bradish | Galleries | 2 p.m. | |
| | Religious Thought in Egypt. Miss Miller | Galleries | 2 p.m. | |
| 21 | Story Hour. Mrs. Roswell F. Barratt | Lecture Hall | 1:45 p.m. | |
| | Religious Thought in Egypt. Miss Miller | Galleries | 2 p.m. | |
| | Design Today (Gillender Lecture). Ely Jacques Kahn | Classroom K | 3 p.m. | |
| 23 | Elements of Design: Tone and Texture. Miss Cornell | Classroom K | 11 a.m. | |
| | The Classical Collection. Miss Miller | Galleries | 11 a.m. | |
| | Color Relations. Miss Cornell | Classroom K | 4 p.m. | |
| | Egyptian Religion. Miss Freeman | Galleries | 4 p.m. | |
| 24 | Ideals in Chinese Painting. Miss Duncan | Galleries | 11 a.m. | |
| | The Mediaeval Collection. Miss Duncan | Galleries | 2 p.m. | |
| 25 | European Decorative Arts. Miss Bradish | Galleries | 11 a.m. | |
| | Baroque Painting in Spain. Mrs. Fansler | Galleries | 2 p.m. | |
| | Motion Pictures (Museum Films) | Lecture Hall | 2:30 p.m. | |
| 27 | Radio Talk. Mr. Elliott | Station WOR | 12:15 p.m. | |
| | Story Hour. Eleanor W. Foster | Lecture Hall | 1:45 p.m. | |
| | Petrus Cristus. Mrs. Fansler | Galleries | 2 p.m. | |
| | Art of the Egyptian Empire. Miss Freeman | Galleries | 2 p.m. | |
| 28 | Story Hour. Eleanor W. Foster | Lecture Hall | 1:45 p.m. | |
| | Art of the Egyptian Empire. Miss Freeman | Galleries | 2 p.m. | |
| | Elements of Design: Line and Form. Miss Cornell | Classroom K | 3 p.m. | |
| 30 | Elements of Design: Summary. Miss Cornell | Classroom K | 11 a.m. | |
| | The Collection of Paintings. Miss Abbot | Galleries | 11 a.m. | |
| | Radio Talk. Mr. Elliott | Station WNYC | 3:15 p.m. | |
| | Color Distribution. Miss Cornell | Classroom K | 4 p.m. | |
| | Old Kingdom Architecture and Sculpture. Miss Miller | Classroom B | 4 p.m. | |
| 31 | Design in Modern Sculpture. Miss Miller | Galleries | 11 a.m. | |
| | The Oriental Collection. Miss Duncan | Galleries | 2 p.m. | |
| NOVEMBER | | | | |
| 1 | The Collection of Lace. Miss Bradish | Galleries | 11 a.m. | |
| | Baroque Art: Prints. Mrs. Fansler | Galleries | 2 p.m. | |
| | Motion Pictures (Museum Films) | Lecture Hall | 2:30 p.m. | |
| | Radio Talk. Mr. Elliott | Station WEAF | 3:30 p.m. | |
| 3 | Radio Talk. Mr. Elliott | Station WOR | 12:15 p.m. | |
| | Story Hour. Mrs. Roswell F. Barratt | Lecture Hall | 1:45 p.m. | |
| | Classic Myths in Painting. Miss Abbot | Galleries | 2 p.m. | |
| | Backgrounds of Hebrew History. Miss Duncan | Classroom A | 2 p.m. | |
| | Painters of Dutch Home Life. Adriaan J. Barnouw | Lecture Hall | 4 p.m. | |

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

NOVEMBER

| | | | |
|----|---|--------------|------------|
| 4 | Story Hour. Mrs. Roswell F. Barratt | Lecture Hall | 1:45 p.m. |
| | Backgrounds of Hebrew History. Miss Duncan | Classroom A | 2 p.m. |
| | Design in Silver (Gillender Lecture). C. Louise Avery | Classroom K | 3 p.m. |
| | Armor of the Elizabethans. C. O. Kienbusch | Lecture Hall | 4 p.m. |
| 6 | Motion Pictures (Yale Film) | Lecture Hall | 2:30 p.m. |
| 7 | Naturalism in Modern Sculpture. Miss Miller | Galleries | 11 a.m. |
| | The Classical Collection. Mrs. Fansler | Galleries | 2 p.m. |
| 8 | The Mediaeval Collection. Miss Duncan | Galleries | 11 a.m. |
| | Baroque Art and the Counter Reformation. Mrs. Fansler | Galleries | 2 p.m. |
| | Motion Pictures (Museum Films) | Lecture Hall | 2:30 p.m. |
| | Coordination of Design and Color. Miss Cornell | Classroom K | 4 p.m. |
| 10 | Radio Talk. Mr. Elliott | Station WOR | 12:15 p.m. |
| | Story Hour. Eleanor W. Foster | Lecture Hall | 1:45 p.m. |
| | Peruvian Textiles. Miss Bradish | Galleries | 2 p.m. |
| | Assyrian Sculpture. Mr. Elliott | Galleries | 2 p.m. |
| | Le Vitrail au moyen âge (in French). Marcel Aubert | Lecture Hall | 4 p.m. |
| 11 | Story Hour. Eleanor W. Foster | Lecture Hall | 1:45 p.m. |
| | Assyrian Sculpture. Mr. Elliott | Galleries | 2 p.m. |
| | Elements of Design: Pattern. Miss Cornell | Classroom K | 3 p.m. |
| | Williamsburg and Its Influence on Thomas Jefferson. | | |
| | R. T. H. Halsey | Lecture Hall | 4 p.m. |

FOR MEMBERS

OCTOBER

| | | | |
|----|---|---------------|---------|
| 15 | Elements of Design. Miss Cornell | Classroom K | 11 a.m. |
| | The Della Robbias. Miss Abbot | Galleries | 2 p.m. |
| | Line and Form as Style Characteristics. Miss Cornell | Classroom K | 3 p.m. |
| 19 | Mediaeval Sculpture in Relief. Miss Duncan | The Cloisters | 11 a.m. |
| 22 | Elements of Design: Line and Form. Miss Cornell | Classroom K | 11 a.m. |
| | Italian Bronze Sculpture. Miss Abbot | Galleries | 2 p.m. |
| | Line and Form as Style Characteristics. Mrs. Thompson | Classroom K | 3 p.m. |
| 26 | Mediaeval Sculpture in the Round. Miss Duncan | The Cloisters | 11 a.m. |
| 29 | Elements of Design: Line and Form. Mrs. Thompson | Classroom K | 11 a.m. |
| | Turkish Rugs. Miss Duncan | Galleries | 2 p.m. |
| | Pattern as a Style Characteristic. Miss Cornell | Classroom K | 3 p.m. |

NOVEMBER

| | | | |
|----|--|--------------|------------|
| 2 | Tomb Sculptures of the Pyramid Age. Miss Freeman | Galleries | 11 a.m. |
| 3 | Story Hour (Younger Children). Mrs. Roswell F. Barratt | Lecture Hall | 10:15 a.m. |
| | Art of the Middle Ages (Older Children). Miss Freeman | Classroom B | 10:15 a.m. |
| 5 | Elements of Design: Pattern. Miss Cornell | Classroom K | 11 a.m. |
| | Persian versus Indian Rugs. Miss Duncan | Galleries | 2 p.m. |
| | Pattern as a Style Characteristic. Mrs. Thompson | Classroom K | 3 p.m. |
| 9 | Life and Thought in Feudal Egypt. Miss Freeman | Galleries | 11 a.m. |
| 10 | Story Hour (Younger Children). Eleanor W. Foster | Lecture Hall | 10:15 a.m. |
| | Art of the Middle Ages (Older Children). Miss Freeman | Classroom B | 10:15 a.m. |

EXHIBITIONS

| | | |
|--------------------------------------|---------------------|------------------------------|
| Contemporary American Industrial Art | Gallery D 6 | November 6 through January 6 |
| Egyptian Acquisitions, 1933-1934 | Third Egyptian Room | Beginning November 5 |
| German XV and XVI Century Prints | Galleries K 37-40 | Continued |

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

THE METROPOLITAN MUSEUM OF ART

Incorporated April 13, 1870, "for the purpose of establishing and maintaining . . . a Museum and library of art, of encouraging and developing the study of the fine arts, and the application of arts to manufacture and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction."

LOCATION

MAIN BUILDING. Fifth Avenue at 82d Street. Buses 1-4 of the Fifth Avenue Coach Company pass the door. Madison Avenue cars one block east. Express station on East Side subway at Lexington Avenue and 86th Street. Station on Third Avenue elevated at 84th Street. Cross-town buses at 70th and 86th Streets.

BRANCH BUILDING. The Cloisters, 608 Fort Washington Avenue, Fifth Avenue Bus 4 (Northern Avenue) passes the entrance. Also reached by the Eighth Avenue subway, Washington Heights branch, to 100th Street-Overlook Terrace station. Take elevator to Fort Washington Avenue exit and walk south.

OFFICERS AND TRUSTEES

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| | ELIHU ROOT, JR. |
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ADVISORY TRUSTEE HENRY S. PRITCHETT

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| | |
|---|-----------------------|
| Director | HERBERT E. WINLOCK |
| Assistant Director | WILLIAM M. IVINS, JR. |
| Egyptian Art, Curator | HERBERT E. WINLOCK |
| Associate Curator and Director of Egyptian Expedition | AMBROSE LANSING |
| Associate Curator | LUDLOW BULL |
| Classical Art, Curator | GISELA M. A. RICHTER |
| Associate Curator | CHRISTINE ALEXANDER |
| Near Eastern Art, Curator | MAURICE S. DIMAND |
| Far Eastern Art, Curator | ALAN PRIEST |
| Mediaeval Art, Curator | JAMES J. RORIMER |
| Renaissance and Modern Art, Curator | PRESTON REMINGTON |
| Associate Curators | C. LOUISE AVERY |
| | JOHN G. PHILLIPS, JR. |
| Assistant Curator in Charge of Textile Study Room | FRANCES LITTLE |
| American Wing, Curator | JOSEPH DOWNS |
| Associate Curator | RUTH RALSTON |
| Paintings, Curator | BRYSON BURROUGHS |
| Associate Curator | HARRY B. WEHLE |
| Prints, Curator | WILLIAM M. IVINS, JR. |
| Arms and Armor, Curator | STEPHEN V. GRANCAY |
| Altman Collection, Keeper | THEODORE Y. HOBBY |
| Educational Work, Director | HUGER ELLIOTT |
| Industrial Relations, Director | RICHARD F. BACH |
| Librarian | WILLIAM CLIFFORD |
| Editor of Publications | WINIFRED E. HOWE |
| Assistant Treasurer | FRANK M. FOSTER |
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| Executive Assistant | BRADFORD BOARDMAN |
| Registrar | HENRY F. DAVIDSON |
| Superintendent of Buildings | CONRAD HEWITT |
| Examiner | FRANK J. DUNN |

MEMBERSHIP

| | |
|--|----------|
| BENEFACTORS, who contribute or devise | \$50,000 |
| FELLOWS IN PERPETUITY, who contribute | 5,000 |
| FELLOWS FOR LIFE, who contribute | 1,000 |
| CONTRIBUTING MEMBERS, who pay annually | 250 |
| FELLOWSHIP MEMBERS, who pay annually | 100 |
| SUSTAINING MEMBERS, who pay annually | 25 |
| ANNUAL MEMBERS, who pay annually | 10 |

PRIVILEGES—All Members are entitled to the following privileges:

A ticket admitting the Member and his family, and non-ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

The services of the Museum Instructors free.

An invitation to any general reception given by the Trustees at the Museum for Members.

The BULLETIN and the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

Contributing, Fellowship, and Sustaining Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception; and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life and to become members of the Corporation. For further particulars, address the Secretary.

ADMISSION

MUSEUM GALLERIES and THE CLOISTERS free except on Mondays and Fridays, when a fee of 25 cents is charged to all except Members and those holding special cards—students, teachers and pupils in the New York City public schools, and others. Free on legal holidays. Children under seven at the main building and under twelve at The Cloisters must be accompanied by an adult.

HOURS OF OPENING

| | |
|--|--------------------|
| MAIN BUILDING and THE CLOISTERS: | |
| Saturdays | 10 a.m. to 6 p.m. |
| Sundays | 1 p.m. to 6 p.m. |
| Other days | 10 a.m. to 5 p.m. |
| Holidays, except Thanksgiving & Christmas | 10 a.m. to 6 p.m. |
| Thanksgiving | 10 a.m. to 5 p.m. |
| Christmas | 1 p.m. to 5 p.m. |
| The American Wing & The Cloisters close at dusk in winter. | |
| CAFETERIA: | |
| Saturdays | 12 m. to 5:15 p.m. |
| Sundays | Closed. |
| Other days | 12 m. to 4:45 p.m. |
| Holidays, except Thanksgiving & Christmas | 12 m. to 5:15 p.m. |
| Thanksgiving | 12 m. to 4:45 p.m. |
| Christmas | Closed. |

LIBRARY: Gallery hours, except legal holidays.
MUSEUM EXTENSION OFFICE: 10 a.m. to 5 p.m., except Sundays and holidays.

PRINT ROOM and TEXTILE STUDY ROOM: Gallery hours, except Saturday afternoons, Sundays, and holidays.

INSTRUCTORS

Members of the staff detailed for expert guidance at the Museum and at The Cloisters. Appointments should be made at the Museum through the Information Desk or, if possible, in advance by mail or telephone message to the Director of Educational Work. Free service to Members and to the teachers and students in the public schools of New York City; for others, a charge of \$1.00 an hour for from one to four persons and 25 cents a person for groups of five or more.

PRIVILEGES AND PERMITS

For special privileges extended to teachers, pupils, and art students at the Museum and at The Cloisters, and for use of the Library, classrooms, study rooms, and lending collections, see special leaflets.

Requests for permits to copy and to photograph should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. See special leaflet.

INFORMATION AND SALES DESK

At the 82d Street entrance to the main building. Questions answered; fees received; classes and lectures, copying, sketching, and guidance arranged for; and directions given.

The Museum handbooks, colorprints, photographs, and postcards are sold here. See special leaflets.

CAFETERIA

In the basement of the main building. Open for luncheon and afternoon tea daily, except Sundays and Christmas. Special groups and schools bringing lunches accommodated if notification is given in advance.

TELEPHONES

The Museum number is Rhinelander 4-7690; The Cloisters branch of the Museum, Washington Heights 7-2735.